

ES Magazine

STAR MAKERS

London's visual
effects Square Mile

CLIQUE BAIT

Social networks
for the super-elite

LOOK WHO'S BACK

Natalie Imbruglia on dealing
with divorce, fighting
depression — and why she's
done with being objectified



Overdone it
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conditioning

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TRAVEL SIZE



"There's more to life than hair but it's a good place to start."



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SEVEN DAYS

7-13 AUGUST

This week's capital outings

Edited by Samuel Fishwick

FRIDAY

HOT TROPICS



Palm trees, lychee daiquiris and not a mosquito net in sight as Flamingo Pier's boat bar moors in Hackney Wick. Groove to disco tunes on the neon-lit floating pontoon and refuel with food from Zoe's Ghana Kitchen. Tickets £12.75 (flamingopier.net)

SATURDAY

KEG LEGS

Slap on your amber goggles and dive into London Beer City festival. Find brewing masterclasses, tours and tastings at venues across the city throughout the week, from BrewDog in Shepherd's Bush to the Hop Stuff Brewery in Woolwich. (londonbeercity.com)



MONDAY

GOT BEEF?

Mixmaster DJ Yoda swaps hip-hop for ham hock at Austen's BBQ. His Kensal Rise smokehouse opens its doors this week, serving Southern-style Po' boys shrimp and Texas brisket plus beats and wheat beers. Good feeling we have about this. (@austensbbq)

WEDNESDAY

GYM KIT

Fash-forward e-tailer The Sports Edit launches its first store on Fulham Road with sports swag so on-trend your treadmill trot will look like a catwalk strut. Find gear from Lucas Hugh and Gym Tote alongside the in-house collection, Salt. (thesportsedit.com)

SUNDAY

TEENAGE FLICKS

Londoner Bel Powley (top right) steals the show in *The Diary of a Teenage Girl* with her wildly provocative, 17-year-old's perspective on the birds and bees. Think *Lolita* with a smattering of Lena Dunham, and leave your inner prude in the lobby. Out now.

TUESDAY

IN THE BAG

Bulgari opens an Aladdin's cave in Selfridges with a gem-inspired trove to complement the real treasure, its Serpenti clutch (right). (selfridges.com)



THURSDAY

TOP SHELF

Self-styled lothario Christy Mahon shakes up a sleepy Irish town in JM Synge's comedy *The Playboy of the Western World* – just don't expect any Hugh Hefner bunnies. Tickets £18 (southwarkplayhouse.co.uk)

GET OVER IT



YURTS... Don't be fooled by their luxurious promises – yurts, beloved by 'free-spirited' Home Counties types called Tarquin (and, er, Guy Ritchie), cost more than a hotel room and get whiffy in the rain. Once quirky, now ubiquitous. Just get a proper tent...

Cover photograph of Natalie Imbruglia by David Abrahams. Styled by Jenny Kennedy. Dress, £810, Victoria Beckham at net-a-porter.com

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LONDON FASHION WEEK

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Ghibli

FLASHBULB

Edited by Samuel Fishwick
Photographs by James Peltekian



Alexa Chung,
Rosemary
Ferguson, Liv
Tyler, Pixie
Geldof and
Jack Guinness



Princess
Eugenie
and
Cressida
Bonas



Daisy
Lowe
in Mango



Robbie Furze and
Mary Charteris



Eddie
Redmayne
and Laura
Bailey



Amber Anderson
and Paolo Nutini

FARMYARD ANIMALS

SOHO FARMHOUSE, OXFORDSHIRE

What Nick Jones' pals packed their best PJs for a sleepover celebrating the launch of his latest Soho House outfit in Oxfordshire. Alexa Chung swayed to a live set from Paolo Nutini alongside her new beau, actor Alexander Skarsgård, while Stanley Tucci tucked into some local cheeses. Later, guests retreated for a pick-me-up at the Farmhouse pub **Food & drink** Fillet of beef, lobster and wood-roasted cauliflower; champagne and cocktails



Henry
Holland

IRIS EYES

CURZON MAYFAIR
AND ANNABEL'S, W1

What New York's hippest nonagenarian, the iconic interiors guru Iris Apfel, touched down in London for the premiere of her eponymous biopic, *Iris*, before racing over to dinner at Annabel's, presumably swapping spectacle style tips with Henry Holland. There's only one winner in our eyes, Iris **Food & drink** Stone bass with beans; Veuve Clicquot champagne and Belvedere cocktails

How do you put your outfits together, IRIS?

There's no rule, I just experiment.

Where's your favourite place to go shopping?

My closet. There are so many pieces I'd forgotten, they're like new purchases. Plus the price is always right.



Iris Apfel



Charlotte Dellal with
Roksanda Ilincic in Roksanda

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TRENDWATCH

LAURA CRAIK

Our arbiter of style on haute fashion's latest bid for elitism and being judged on your designer flats

COUTURE CONTROL

Just when you thought it simply wasn't possible for fashion to disappear further up its own arse, it has become even more exclusive. Not content with limiting their sizes so that only the slimmest need apply, or raising their prices so that only the richest can, designers now have a brand-new wheeze. You can be as thin and as rich as you like – a diamond-encrusted fork prong in the cutlery drawer of life – but it won't guarantee access to the most exclusive label in the world. If rumour is to be believed, the soon-to-launch Yves Saint Laurent Couture won't even show at Paris couture week. Why? Because it's going to be invitation-only.

Only a designer who gave as little of a f*** about being liked as Hedi Slimane would dare to attempt this coup. Since taking over the helm in 2012, Slimane has enraged the fashion community by relegating those editors he doesn't respect to the fifth row (#PrayForThem), dropping the Yves from branding (sacrilege!) and raising prices to eye-watering heights of ridiculousness (£8,460 for a leopard-print goat hair coat). Of course, anyone with even a basic understanding of the fashion world will be unsurprised to learn that these tactics have only served to exalt Slimane even higher. Right now, he runs things. He is the resurrection and the lord.

Whether or not you approve of his methods, profits at Saint Laurent have soared since Slimane took over. Figures released by parent company Kering show first-half revenue up by 38 per cent and instore sales up by more than 25 per cent. Is it brilliant product or clever marketing that is driving this demand? Hmm. However adroitly Slimane might drape a toile or shoot an ad campaign, his real skill lies in the cut-throat precision with which he wields the most powerful tool of all. The house of Saint Laurent might have been founded on great design, but its future health relies not on cut but on control.

And boy, is Slimane controlling. Some might say it is his greatest gift. Nor would they mean it disparagingly, for never has control been more important than now, with the luxury sector so crowded and competitive. Exclusivity is the lifeblood of any luxury brand. It must be preserved at all costs. Lose it



Saint Laurent A/W 2015. Below: Chanel espadrilles

Like Nigel Farage in drainpipes, Slimane controls the door policy to fashion's most exclusive party



and you're left with nothing but an airport full of fat normals in your heavily logo'd leggings.

But never mind the normals: the wrong celebrity is just as much of a disaster. With Yves Saint Laurent Couture, all worry is erased. Like Nigel Farage in drainpipes, Slimane controls the door policy to fashion's most exclusive party. And unless you are Kate Moss, Angelina Jolie, Alex Turner, Daft Punk or this season's Sky Ferreira, you're NFI.

THE NANNY FILES

Did he or didn't he? While the world waits for conclusive proof of whether or not Ben Affleck had sexual relations with his children's nanny ('So, Mr Affleck, what attracted you to the blonde, honey-limbed, 28-year-old



Christine Ouzounian?'), it might be wise to consider the evidence thus far. Unless, of course, we have something more pressing to do, like... nope, can't think of anything. Then let us proceed. 1) She looks quite game. 2) She is 15 years younger than Jennifer Garner. 3) Affleck has been accused before of having a wandering eye. On the other hand, Affleck strongly denies any affair with her. So far, so clichéd. But wait – what's this? She was pictured wearing a pair of Chanel espadrilles (below) that retail at \$550? You might be able to tell a lot about a woman by her shoes, but the Chaneles don't necessarily make her guilty – just extremely well-paid. The internet may be flaming Christine Ouzounian for her 'date outfits', but some of the best nannies I know dress like they're off to Coachella, and it doesn't mean they have designs on their employers. Sheesh. This isn't 1904. And anyway: it's all his fault, based on no other evidence than 'my gut'.

STICK AND TIRED

Burned patches, mosquitoes and heinous local beer notwithstanding, one of the biggest irritations of your summer holiday is that curious phenomenon known as Local Man On Corner Trying To Sell You Stuff You Really Don't Want. Traditionally, this would be something vaguely souvenir-ish, like a flimsy shell necklace or a novelty keyring. Not any more. On two recent trips to Portugal, every Local Man On Corner I encountered was flogging that charming, regionally produced, handcrafted knick-knack known as a selfie stick. It's the same in Ibiza, apparently. Doesn't everyone who wants one have one by now? **ES**

HOT

MR CRISP

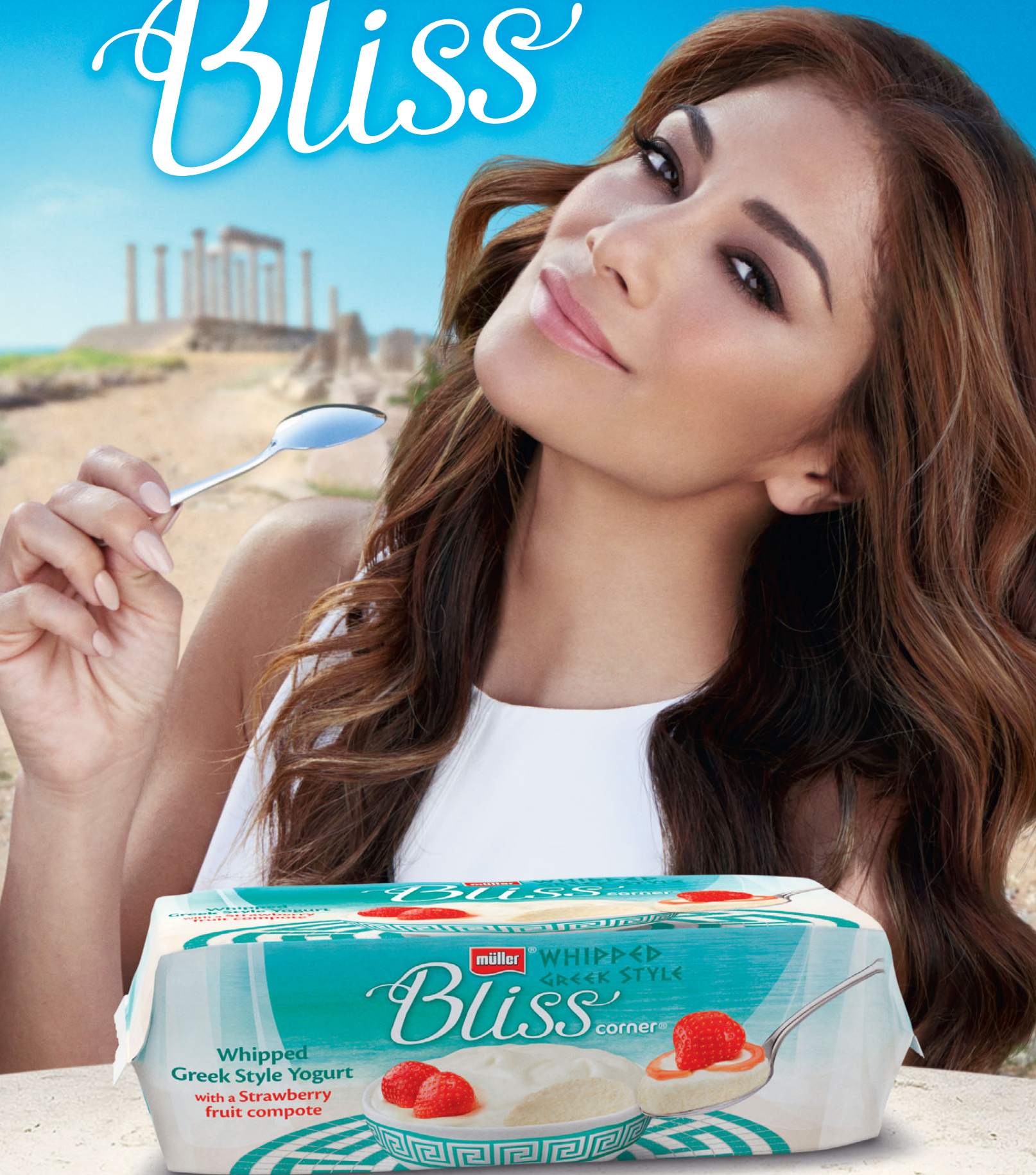
Monster Munch booty, anyone? Britain's first crisp sandwich shop has opened – not, alas, in the capital but in Keighley, West Yorkshire. Surely someone in East London will open one soon – ideally, next to the Cereal Killer Café.

NOT

BUGABOO'S INSTAGRAM FEED

Posting a pic of a bikini-clad model pushing its new Runner buggy sparked debate but it's also exposed Bugaboo as a tad pretentious. Any brand that claims to be 'mobility concept creators' deserves a slugging-off.

*So creamy
it's sheer*
Bliss



Q & A

#OBSESSED

Amanda Seyfried, 29, actress and singer

Interview by Samuel Fishwick

The Hollywood star made her breakthrough in *Mean Girls* in 2004, alongside Lindsay Lohan and Rachel McAdams, before showing off her musical pedigree in *Mamma Mia!* in 2008 with Meryl Streep. She recently appeared in *Ted 2* with Seth MacFarlane and Mark Wahlberg, and lives between LA and upstate New York.

FASHION

It may be summer but I've just bought a coat from Chloé. (In fashion you've got to get it while it's hot.) It's pink and beige, a little oversized and goes beautifully with my hair. I just happened to pass the store when I was last in Paris. I see myself wearing it everywhere: London, New York, even around the house. I can't wait for the autumn.

TAXIDERMY

Of course I have a stuffed racoon – who doesn't? I get a lot of stuff from Deyrolle, the taxidermy store in Paris. I have a miniature zebra Seth MacFarlane bought me, and a baby horse, but that's the biggest I'll go to. They're twice the size of my dog Finn, and they're called Kevin Sparkle and Antoine Woodberry. On top of that there's an owl called Beatrix, a chick called Linda and a deer called Sha' Dynasty. It's a real menagerie.

FITNESS

When I'm not working too hard I try to see a trainer twice a week. I do weight training, a bit of boxing and running at the gym. I aim for that 'strong not skinny' look.



CRAFTS

Most people I follow on Instagram are prolific sellers on the crafts website Etsy. I love people who embroider, knit and work with wool. You name it, I'm into it. I went through a phase of making Little Red Riding Hood bonnets to give to friends, and I've done one for almost everyone I worked with in *Ted*.

HOBBIES

In every house I own there's a spot for me to paint. I have a room in Los Angeles that looks straight out on to the trees and that's just perfect. I always paint abstract watercolours, and I only give them to the people I feel closest to.

DÉCOR

I like classical things. I have a George Smith couch, which I bought two years ago. There are antiques shops all along the East Coast. I got this amazing French armoire with glass shelves in one. It was a couple of thousand dollars but I loved it so much it was worth it. In a way, I'm just recycling.

BOOKS

Audiobooks are my new addiction. I've listened to Amor Towles' *Rules of Civility*, Paula Hawkins' *The Girl on the Train*, Jeffrey Eugenides' *Middlesex*, Cheryl Strayed's *Torch* and Maria Semple's *Where'd You Go, Bernadette* in the past six months. Currently I'm listening to Alan Arkin's *An Improvised Life* – a must for any actor.

PEOPLE

Carl Sagan, Annette Bening, Louis CK and my grandfather would be invited to my fantasy dinner party, because they're all fascinating. I'd serve manchego cheese and cupcakes in my back yard, with sparklers for entertainment.

Amanda Seyfried is an ambassador for Parfums Givenchy's *Live Irresistible*, on sale on 19 August, from £49.50

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RESTAURANTS

GRACE AND FLAVOUR

Grace Dent channels her inner Mitford sister at *Céleste*



Often in London, I find the most glamorous part of the night is entering or exiting the party. This may come from a childhood spent adoringly watching Princess Diana on the Nine O'Clock News as she stepped from a Bentley into yet another London restaurant – toned limbs, chic gown and a clatter of paparazzi. Who cared what went on inside? It was that moment that made London seem so damn exciting.

I felt this again as I approached the freshly revamped Lanesborough hotel, that imposing Greek Regency-style palace that sits on Hyde Park Corner delighting passing tourist coach tours, while being a general no-go area to the capital's eight million other residents. An executive junior suite at The Lanesborough costs £1,850 per night not including breakfast. One, literally, gets not a sausage for one's money.

One will, however, get the chance to pull up outside and be called Madam by a man in a bowler hat, feeling like Shahpari Khashoggi just popping by to rendezvous with Liz Taylor, which I enjoyed so much I was tempted to miss dinner at Céleste and spend the rest of the evening driving round and round Hyde Park Corner making umpteen glamorous re-returns.

£80m has been lavished on The Lanesborough. I can believe it; the place is bursting with clutter and fuss. Evidently, it is all eye-wateringly expensive fuss – the trompe-l'oeil marbling, 19th-century art, gold leaf – but fuss it is. No clean Scandi lines or pared-down luxury here. I defy you to visit Céleste without spending the first ten minutes simply staring at this brightly lit Venetian-style dining room painted a sugary blue, with bas-relief friezes, fluted columns and a domed glass roof from which are suspended three enormous chandeliers.

Céleste it is named and like the *Mary Celeste* it was oddly deserted. A member of the charming staff showed me to a table and a flawless service commenced. I felt exactly like a Mitford sister in Paris, dining defiantly despite the war. My friend Matthew joined me and recounted jollier times when the room hosted dinner dances with jazz and champagne. 'Perhaps by Christmas,' a waiter told us when we asked if such giddiness might return.

Executive chef Florian Favario brings five years' experience at



This is the most ridiculously large bill I've been presented with during my Grace and Flavour days

three-Michelin-star Le Bristol in Paris. Céleste offers precisely the type of ornately hewn dinner one grows to expect in such places: delicate offerings that leave one intrigued and impressed yet never actually fed. A starter of two florets of cauliflower, creamed then deep-fried in a slick of curry oil and parmesan, was delightful. Whether it was £18 worth of delightful is a matter of debate. The British waters lobster starter was almost hysterically untroubled by seafood. A small piece of sublimely cooked day boat cod arrived with a glass teapot of delicious shitake broth.

A dainty serving of Angus rib topped with roasted bone marrow slinked in on a bed of grilled Baby Gem lettuce. An outstanding plate of grilled Welsh lamb arrived on a tiny mound of Israeli couscous, but largely The Lanesborough was a carb-free dining district. When the cheese plate arrived we fell on it like Vikings.

Puddings were the star of the show. The Caribbean Guanaja chocolate was a rich tarte-like offering with a caramelised cashew nut praline. The pudding named 'Farmed cow's milk' was an odd-looking spherical ball of sorbet, puffed rice and foam. It resembled the mysterious findings of a space exploration. This was the kind of dinner that left me thoughtful, mildly cross and grateful to have experienced it. This is the most ridiculously large bill I've been presented with during my Grace and Flavour days, short of when Alvin Leung 'The Demon Chef' charged me £510 for two to eat dim sum. But then Leung served me a pudding called 'Sex on the Beach', which resembled a sugar-spun condom, so decorum wise, and on every other front, The Lanesborough is certainly winning.



CÉLESTE

The Lanesborough, Hyde Park Corner, SW1
(020 7259 5599; lanesborough.com)

1 cauliflower	£18
1 British lobster	£34
1 cod fillet	£28
1 rib-eye	£38
1 Welsh lamb	£28
1 Burford egg	£20
1 cheese selection	£14
1 farmed milk	£15
1 Guanaja dessert	£15
Wine & drinks	£198
TOTAL	£408

'I WAS SUCCESSFUL, RICH AND TERRIBLY UNHAPPY'

She was the 1990s icon who vanished from the public eye. Now Natalie Imbruglia is back with a new album. She tells Simon Mills about going from the top of the charts to rock bottom – and why she's ready to play the fame game again

Portraits by **David Abrahams** Styled by **Jenny Kennedy**

Natalie Imbruglia uses the word 'isolate' a lot. It's the term she applies to her tendency to want to escape. She can, she says, 'isolate' in her flat just off the buzzing Portobello Road; she used to be able to in the house she shared with her former husband Daniel Johns in Windsor, which was, tellingly, on an actual island. It's an odd statement to hear from someone who, on the face of it at least, seems tirelessly sociable. When we meet, she has just returned from a trip to France, where she attended the Cannes Lions International Festival of Creativity. There's also been a recent jaunt to the Formula E motor racing in Monaco with her pal Tamara Beckwith, various nights at Chiltern Firehouse hanging out with its owner and former Uma Thurman

squeeze André Balazs, and a holiday with the Bransons on Necker Island.

A tendency for isolation may not be what the public knows her for, but it does go some way to explain how she went from 1990s pop icon to someone who seemed to disappear completely from view. 'It's not necessarily a depression thing,' she explains carefully. 'It's just that sometimes I need to be away from it all and... isolate myself.'

She has talked about suffering from depression in the past. Since childhood, she says, she's had a predisposition for 'melancholy', but when she first tasted fame, with her breakthrough hit 'Torn' in 1997, it became something more. 'I

went very strange,' she says now. 'I became agoraphobic and needed to hide myself away. Everyone was asking me how the album was going and I just didn't want to know.'

She 'withdrew from the world', but that only made her even more depressed.

'I was successful, rich and terribly unhappy,' she says. She had therapy, but discovered that self-medicating with pasta (Imbruglia's father is Sicilian) worked best. 'That usually does the trick. It's the Italian blood in me.' Fast-forward 18 years and the pasta has been replaced with a salad of roasted beets. 'I'm having an

Good friends With *Neighbours* co-star Kylie Minogue in 2011



TERRY BLAMEY/GETTY IMAGES

Dress, £775,
Stella McCartney
(stellamccartney.com)





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Ayurvedic phase right now,' she says, in reference to the traditional Hindu healing system. 'Food as medicine. And I feel great.'

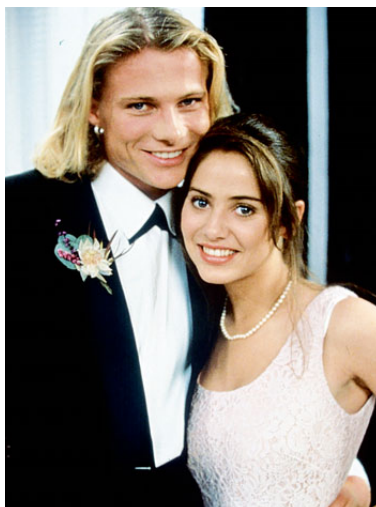
We are upstairs at Electric House just around the corner from her Notting Hill flat, having driven here from the shoot in my very definitely un-starry Fiat. The staff all seem to know her, but then again, who wouldn't recognise Natalie Imbruglia? The former *Neighbours* star may have turned 40 earlier this year but she's hardly changed since 'Torn' and its accompanying video (featuring her, all boyish haircut, combat pants, hoodie and anime eyes) turned her into a star. She has no lines and no grey hair, nor any trace of plastic surgery (at least, none that this reporter could detect at close quarters on our shared banquette). Was hitting 40 a big deal? 'Not at all,' she says. 'I am very happy and proud to be 40 and still have my career. I look in the mirror and I see someone older and wiser. I am not funny or sensitive about my age. You turn 40 in my industry and everyone starts talking about it in hushed tones like it's some sort of unmentionable landmark, but I celebrated it.' She threw 'a big old

'APART FROM A FEW DRUNKEN NIGHTS OUT AND SOME SHOWER SINGING, I HADN'T SUNG A NOTE FOR FIVE YEARS. I WASN'T SURE WHAT WAS GOING TO COME OUT'

party' at Quo Vadis in Dean Street with pals Jimmy Carr, James Corden, Kylie Minogue, David Walliams and Holly and Sam Branson all in attendance. She also became an official British citizen.

'So exciting! I had to take an exam,' she says. 'Lots of questions about the suffragette movement. But I failed the first time and had to get a tutor.' When she eventually passed the Great British test, Imbruglia had to pledge allegiance to her new home at a ceremony. 'I got really emotional. I choked. I couldn't believe it. I thought, "I really, really care about this. It's a really big deal. I have lived here [in London] for more than 20 years and this is a big part of me."'

When she first arrived in the capital in 1994, Imbruglia was, she admits, a headstrong, idealistic and 'difficult to parent' kid, having moved here against the wishes of her naturally concerned mum, dad and three sisters far away in Sydney, Australia. She'd quit her role as Beth Brennan in *Neighbours* that same year, but initially couldn't get a work permit in the UK, and when her early post-soap music career stalled (before 'Torn' scored her a hit), she made a living doing panto or charging journalists and editors fees to do *Neighbours*-related interviews. It was tough. She didn't know



Soap to singer, from top: in *Neighbours* with Scott Michaelson, 1993; at Capital Radio's Party in the Park, 1998; with David Walliams in 2008. Below: with her then husband Daniel Johns in 2004

anyone; money was running out. Returning to Australia seemed like the only option. 'So you can see why that ceremony made me feel really secure,' she says. 'Like I was home.'

Five years ago, though, Imbruglia wasn't feeling so settled, wanted or secure. Despite some fine songwriting contributions from Coldplay's Chris Martin and

the valiant efforts of top producer Brian Eno, her 2009 album, *Come to Life*, stifled spectacularly. Lacklustre sales in her homeland – just 740 copies shifted during its first week in the record shops – prompted her to cancel the album's official release in the UK. This was disappointing stuff from an artist who had sold in excess of 8m albums, been nominated for three Grammys and won multiple Brits and MTV awards.

It didn't help that her marriage to Daniel Johns, frontman of the Australian rock band Silverchair and the co-writer on one of *Come to Life*'s more lovelorn ballads, had broken down shortly after its recording. The two no longer speak: 'It's very sad.'

With her large and luxurious waterside home on White Lilies Island, Windsor, 'no longer making sense' as she found herself alone and divorced (even with her pal Elton John as a neighbour), and suffering from writer's block, Imbruglia decided to cut loose from the UK. 'I ran away from that album, basically,' she says, exhaling deeply. 'I went to Australia to be a judge on *The X Factor* then escaped to LA.' But just as she was settling into West Hollywood life and getting used to being single again, she had a chance encounter with a US music-biz executive.

'I was having breakfast at Hugo's [a celebrated health food restaurant on Santa Monica Boulevard] when this guy approached me. "Aren't you Natalie Imbruglia? What are you doing here? You should be singing... you should be making an album."'

At first she tried to resist. 'I tend to enjoy living a normal life between projects. I'm not financially driven. I am not what I do. I am not this production machine that has to be always relevant and constantly working.'

But the record executive wouldn't give up and soon afterwards she signed with the American label Sony Masterworks (stablemates include Yo-Yo Ma and Dolly Parton). Her return to the recording studio, she says, was scary. 'Apart from a few drunken nights out and some shower singing, I hadn't sung a note for five years. I went into the vocal booth and said to my producer, "I'm not sure what's going to come out!"' But, no worries, as they say on *Neighbours*. The sweet, plaintive voice was still there and the lyrical skills came back, too. 'I've started writing songs... I've already done eight or ten. I feel like I can begin my career again.'

The result, *Male*, is a collection of covers of songs by male artists including The Cure, Tom Petty, Death Cab for Cutie and Daft Punk, all given a new spin and a fresh, female interpretation by Imbruglia's vocals. It has a simple, pared-down sound – 'very stripped back, very organic,' she enthuses – that harks back to the basic strum and emotive of 'Torn'. There are none of the bleeps and beats, the Coldplay-ish phrasing and big chorusing that appeared on her last record. 'I didn't want any electronic sounds on the album... I wanted



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from strangers to sisters

mistress america

directed by noah baumbach

written by noah baumbach & greta gerwig

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CASTING BY DOUGLAS AIBEL MUSIC BY GEORGE DRAKOULAKIS ORIGINAL MUSIC BY DEAN WAREHAM & BRITTA PHILLIPS EDITED BY JENNIFER LAMÉ DIRECTOR OF PHOTOGRAPHY GUY LEVY CO-PRODUCER OSCAR BOYSSON
EXECUTIVE PRODUCERS LOURENÇO SANT'ANNA SOPHIE MARS PRODUCED BY NOAH BAUMBACH SCOTT RUDDIN LILA YACOB RODRIGO TEIXEIRA GRETA GERWIG
PRODUCED BY NOAH BAUMBACH & GRETA GERWIG WRITTEN BY NOAH BAUMBACH & GRETA GERWIG DIRECTED BY NOAH BAUMBACH



IN CINEMAS AUGUST 14

15 VERY STRONG LANGUAGE AND
SMOKING OR DRUG USE

MistressAmericaTheMovie.com

it to be vocally driven and storytelling-raw.'

Now, with dual Australian/British citizenship, she plans to buy a house in Byron Bay and split her time between London and Oz. 'Or maybe I'll wait until I meet a man,' she muses. 'I don't want to be rattling around a big country house on my own...'

Does she want a family? 'I am a bit behind the curve as far as family is concerned, but that doesn't bother me right now,' she says, sounding very much like it may be bothering her rather a lot. 'It is something that I want; something I think about and ask myself, but right now I am not going to answer that question. I am still hopeful that I will meet someone. And yes, I may well look into other options [for babies] if I don't, but right now, I have got time. I don't stress about it. I live in the moment. I would really love to be a mum. And it is something that is going to happen.'

Certainly, Imbruglia has never been short of male suitors. Before she met her husband, she was linked with Robbie Williams, and she stepped out with Lenny Kravitz and *Friends* actor David Schwimmer. At the moment, though, she's single: 'I do get asked out,' she says, 'but not often. I think I am quite

'I DID A SHOOT FOR LOADED AND IT WAS JUST BIKINIS. I CRIED AFTERWARDS. WHEN THE PICTURES WERE PUBLISHED, MEN STARTED WOLF-WHISTLING AT ME IN THE STREET'

unapproachable, you know? I give off the wrong vibes. I think because I am so nice and friendly to everyone, I can't tell when a man is flirting with me. The men that ask me out on dates don't tend to be my type...' Which is, she admits, the 'bad guy' type.

'I seem to always go for the wrong 'uns - I'm never attracted to the kind of men I'm supposed to be attracted to.' And when she does get involved, she will start a relationship at full tilt - 'at 11-out-of-ten... which is too intense and all-consuming'. Was it like that when she met her husband in Australia in 1999?

'We were in love. But his record deal was in Australia and mine was in the UK... and so, you know, it was never going to be permanent. We were both in an industry where you travel all the time. We couldn't be based in the same country and we didn't even make it to the point where I was planning to move back home to Australia.' She smiles wistfully. 'Look, I wouldn't do that again. But when you are young and in love... the heart

Top, £232, Tibi, at matchesfashion.com. Skirt, £735, Stella McCartney (stellamccartney.com). Hair by Choccy at One Represents using Bumble and Bumble. Make-up by Linda Johansson at One Represents using Kjaer Weis



knows no geography. And I don't regret it; not for one moment.'

She tells me that it's hard for her to start a relationship as men always think of her as one of the guys. Spending time with her, I can see why that might be the case. Despite her saying she's been 'sober for six weeks... since a mad night out with Tamara Beckwith in Monaco', I reckon she could drink me under the table if she fancied it. She is, in turn, feminine and tomboyish, quietly sexy but un-flirty, timorous and demure, endearingly modest.

'A bit prudish, actually,' she corrects me. 'For instance, I've always had hang-ups about my figure. I am confident in some ways but in others I am a bit funny.'

Now that her music career is back on track, Imbruglia is

having to think about how she wants to present herself to the public. At 40, the grungey 1990s hoodies have been mothballed in favour of some grown-up, DVF-style wrap dresses. Her figure is taut and toned, thanks to regular yoga, and she's pleased that posing for the lad mags in racy underwear is no longer part of her job description. 'That stuff always traumatised me,' she says. 'I once did a shoot for *Loaded* and it was just bikinis. I cried afterwards. When the pictures were published, men started wolf-whistling at me in the street and I didn't like that. I think it stems from when I was doing *Neighbours* and I had to parade up and down in a bikini. When you are a young kid you don't know any better. So you just go along with it. Now I can make my own choices, so I just put my foot down and say, "No more." I don't want to be objectified... I just want to be happy.'

ES Natalie Imbruglia's new album *Male* is out on Sony Music Masterworks on 21 August

Neighbours With Elton John, who lives near her Windsor home



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Illustration by Karine Faou



ARE YOU AN HNI?*

With the world – and its grandmother – on Facebook, London's high-flyers are finding their cliques elsewhere. Etan Smallman discovers where the super-elite are meeting up online

* **HIGH NETWORK INDIVIDUAL**

For the world's jet-setters – accustomed to velvet ropes and VIP sections – sharing a virtual space with a few billion others can be alarming. Thankfully a host of sites is stepping in to solve this #highclassproblem with a combination of invitation-only policies and rigorous vetting procedures. Welcome to the world of elite social networking.

FOR THE WELL-BRED SOCIALITE

BEST OF ALL WORLDS

Swedish count Erik Wachtmeister (right) was hunting boar on the Bismarck family's estate in northern Germany when he came up with the idea for Stockholm-based Best of All



Worlds. Set up three years ago to cater to what he calls 'top influencers', it was partly funded by members of the Saudi royal family. Members use the site to find a polo

partner or to share reviews of the latest nightspot. They're also given ten invitations to hand out. Features include city guides, an event calendar and discussion forums. 'London is our most important city,' says the 60-year-old count. Why? 'Because we are a European brand with a European soul and London is the capital of Europe.'

Cost Free. Revenue comes from subtle advertising and sponsored recommendations for services.

Who's in? Wachtmeister is far too discreet to say, but it's thought there are several international Royals on the site. (bestofallworlds.com)



FOR THE TOO POSH TO POST



THE MARQUE

No time to create a profile? Enter The Marque, a kind of invite-only LinkedIn where all the hard work is done for you. Once you've been asked to join by another member,

and have passed the strict vetting process (users need to be 'involved in decisions that run their business'), you can sit back as a dedicated 'relationship manager' crafts your profile for you. Each one incorporates work history, education, business interests and, er, inspirational quotes. Search-engine optimisation will get your page to the top of Google's results, so it becomes the de facto source of information about you. Launched in April by Andrew Wessels (above), a South African-born former venture capitalist, it's preparing for a roll-out in the US in the autumn. Vice-presidents be warned – this 'success-based club' is only for the highest of high-fliers.

Cost £1,000 a year.

Who's in? Carphone Warehouse founder Charles Dunstone, property tycoon Nick Candy and financier Ben Goldsmith (personal interests: 'cricket and the natural world').

(themarque.com)

FOR THE JETROSEXUAL

A SMALL WORLD

Nicknamed 'MySpace for millionaires', the world's first private online social network has a very reluctant poster boy. Streatham MP and one-time Labour leadership candidate Chuka Umunna used the site back in 2006 to whinge that 'most of the West End haunts seem to be full of trash and C-list wannabes' (he has since apologised). Founded in London in 2004 – the same year as Facebook – users create profiles, issue friend requests and then seek travel and shopping recommendations from each other, safe in the knowledge that their colleagues have 'similarly high expectations of luxury'.

In 2013, its owners conducted a purge of 'individuals who did not meet our standard of decorum', with more than two-thirds thought to have been culled.

Cost A modest £75 a year.

Who's in? The average Small Worlder is in their mid-thirties and a frequent traveller. London is in the top three most-active cities.

(asmallworld.com)



It's a small world
Actors Carey Mulligan, Dianna Agron (above) and (left) Waris Ahluwalia and Nestlé heir Patrick Liotard-Vogt at A Small World's 10th anniversary Gstaad Winter Weekend Fondue last year

USERS SEEK
RECOMMENDATIONS
FROM COLLEAGUES
WITH 'HIGH
EXPECTATIONS
OF LUXURY'



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FOR THE TOP-NOTCH NETWORKER

ELEQT

Eleqt users post a bio, photos and updates and send friendship requests to other members. So far, so Facebook. Where the site differs is the social calendar advertising exclusive parties (Dubai, below), premieres and conferences. That and the fact that those on it are filthy rich. Launched in 2012, as part of concierge specialists the Quintessentially Group, it's now owned by business service experts the EFactor Group and based in Portland Place. Membership is invitation-only: the vetting process is based on factors including your job and your motivation for wanting to join. On the forums you'll find networkers looking to hire an engineer for a 130ft yacht in Mykonos, and an investor wanting to purchase a hotel for \$50m plus.

Cost £3,000 a year.

Who's in? Rich jet-setters; two-thirds have salaries of over £150,000. (eleqt.com)



FOR THE SEXUAL ELITE

THE LITTER BOX

The online alter ego of Killing Kittens, the private members' sex club founded by K Middy's racy BFF Emma Sayle, The Litter Box was set up in 2010 as a website for the KK community, but relaunched as a fully fledged Facebook-style platform in April. Boxers create profiles that spell out what they're looking for – romance, play, fantasy, etc – and then add other users as friends or send them a 'kiss'. There are forums and private chat rooms, as well as an online boutique selling upmarket sex toys. A webcam chat function and app are in the pipeline. Wannabe members need to send a photo for approval; a third of applicants are rejected. 'They don't have to be supermodels,' says Sayle (right) coyly, 'just attractive-looking people who take care of themselves.'

Cost £10 to £100 a month, depending on the level of access required.

Who's in? So far, 45,000 users have made the cut, almost 14,000 of them in London including 'a good number of sporting celebs and some young MPs'. (killingkittens.com/the-litter-box)



FOR THE CURIOUS CEO



OPPORTUNITY NETWORK

It's lonely at the top, so it's only fair that bosses get their very own networking platform. The Opportunity Network is an anonymous, invitation-only circle of CEOs launched in March

2014 by Brian Pallas (above), a 28-year-old Milan-born former private equity consultant. The company now has 20-plus staff and offices in New York, London, Barcelona, Santiago and Dubai. You need to be put forward by a large financial institution to join; small fry need not apply – the average user manages a company with revenues of between £25m and £500m. Members can share business opportunities anonymously. If another person is interested in a deal, the Network introduces them so they can take the conversation offline. Current opportunities include a project to build a hotel in Colombia, a £13m Italian vineyard for sale (with mansion and swimming pool), and a 'landmark' US office building with 'a price tag slightly north of \$1bn'.

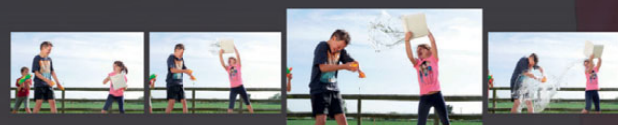
Cost £1,000 a year.

Who's in? There are 3,000-plus 'anonymous' members in 75 countries. (opportunitynetwork.com)

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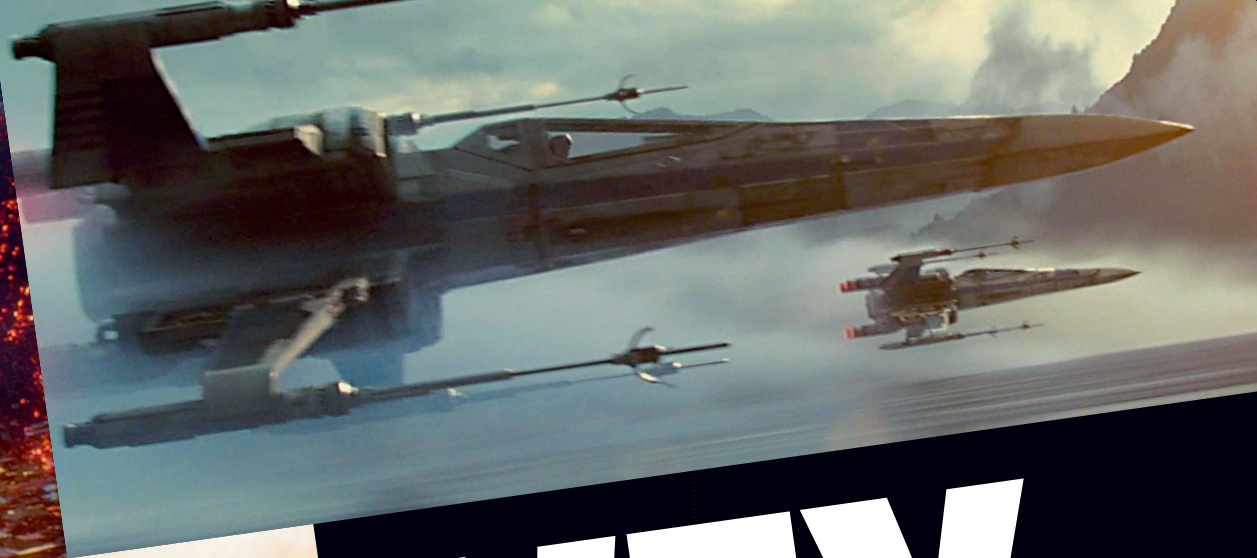
LUMIX





VFX factor Star Wars: Episode VII (top left, top right and below); Guardians of the Galaxy (this picture and top centre); Interstellar (right); Gravity (below right)





VFX AND THE CITY

Forget Hollywood – for spaceships and high-octane car chases, film-makers head to Soho. Richard Godwin meets the creative wizards putting the finishing touches to *Star Wars: Episode VII* and finds out why London is the visual effects capital of the world



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A long time ago, in a galaxy far, far away, the events portrayed in the *Star Wars* films are supposed to have taken place. When the newest instalment of George Lucas' intergalactic saga finally arrives in December, it will actually have been put together not that long ago in a street pretty nearby.

At the end of Shaftesbury Avenue, in a discreet Art Deco building, under conditions of secrecy that stop just short of Stormtroopers patrolling the interchange outside, the artists, technicians and programmers in the new London office of Industrial Light & Magic (ILM), the special effects company founded by Lucas 40 years ago, are adding the finishing touches to what they refer to in hushed tones as 'Episode VII'. You wouldn't know it at first glance, but the clues are there. In the lobby there are blueprints of X-wing starfighters and desert cruisers. The gents' toilet is signposted by Han Solo, the women's by Princess Leia. In the animation studios upstairs, I see little R2-D2 toys scattered across the desks.

While the filming of the hotly anticipated sequel at Pinewood Studios was largely completed by the end of last year, this is the first time that the special effects of a *Star Wars* episode are being worked on outside California. Indeed, although ILM has offices in San Francisco, Singapore and Vancouver, the London outpost has only been up and running since October. Created for the first *Star Wars* film and now owned by Disney, which completed a £1.4bn takeover of Lucasfilm in 2012, ILM is the oldest and most successful visual effects company still around. It has pioneered the



Homegrown talent Daniel Radcliffe in *Harry Potter and the Chamber of Secrets* (2002, top); in *the Goblet of Fire* (2005, above)

techniques that define the modern blockbuster – such as go motion animation, motion-controlled cameras and blue screen – through films such as *The Abyss*, *Terminator 2* and *Jurassic Park*.

That they should choose the capital as a base to develop the tricks that will define the next ten or 20 years of film-making is no coincidence. Spending on film production in the UK reached a record £1.47bn last year – an increase of 35 per cent on 2013 – with £1.23bn coming from foreign projects. The fastest

growing component of that is visual effects (VFX). The industry now receives revenues of an estimated £600m. The so-called 'special effects Square Mile' of Soho and Fitzrovia houses half a dozen top-flight VFX companies, which have worked on the biggest films in recent memory.

A ten-minute walk away is the Noel Street office of Framestore, which last year won multiple Academy Awards for its groundbreaking work on *Gravity*. On Great Portland Street is Double Negative, which created sequences in *Inception* and *Interstellar*, earning them Oscars for both films. At the Moving Picture Company (MPC) on Wardour Street, they're working on *The Hunger Games* and the new James Bond movie *Spectre* (they're also responsible for that John Lewis advert with the penguin). Alongside these heavy hitters are smaller houses such as Cinesite, The Mill and Baseblack.

'The classic line that we get from studios is: "We want to do something no one's ever seen before,"' says Ben Morris, ILM's London creative director. 'In the incredibly rich visual world that we now live in, that's a genuine challenge, but it's one London is equal to.' He and his business partner Sue Lyster set up the studio last year, rapidly growing the team from three people to 130 in weeks. Both had previously worked at Framestore: Morris, who first decided to go into the industry after seeing the original *Star Wars* film as a child, and who won an Oscar for his work on *The Golden Compass* in 2008, was a visual effects supervisor; Lyster was head of production.

It's all a long way from the mid-1980s when the industry was in its infancy. Framestore, the oldest London VFX company, was founded

'WE'RE VERY GOOD AS A NATION AT LATERAL THINKING. CREATIVITY IS JUST ANOTHER WORD FOR



Feel the force ILM's Sue Lyster and Ben Morris with (behind, from left) Michael Eames and Mike Mulholland; *Star Wars: Episode VII* (above left and left, with Chewbacca and Harrison Ford as Han Solo)

in 1986. Back then, says CEO William Sargent, the demands on processing speed and storage were so huge, they could only make short CG films at television resolution – it took a bank of hard drives the size of a two-bedroom flat to create 90 seconds of footage. The company's first projects were pop videos for bands such as Culture Club and A-Ha. Using Moore's law – a theory devised in 1965 by the computer scientist Gordon Moore, which predicted that processing speed would double every year – they could plan for the moment when they would be able to move into film. 'We knew as early as 1986 that we'd be able to, but we knew we'd have to wait until around 1993 for it to become cost-effective.'

They moved into TV commercials and mini-series, picking up an Emmy for *Gulliver's Travels*. Now the company has a turnover of £90m and runs two London bases – on Noel Street and Wells Street. For *Gravity*, the director Alfonso Cuarón initially wanted to suspend the actors on wires to simulate weightlessness, but the blood rushing to their faces would have destroyed the illusion. Instead, the actors kept still and they moved the camera, using high-speed robots purloined from the auto industry. The cast members were suspended within a lightbox containing LED lights projecting an animated version of the film to create the right play of shadows and light on their faces. For the spacewalking sequences, Sandra Bullock acted with just her head – her body in the spacesuit was produced by the animation department.

Now the 800 or so employees have diversified into projects including virtual reality experiences for the Samsung Note 4 and the Oculus Rift. I spend a happy afternoon in the

Flying high
Double Negative's Paul Franklin, Eugénie von Tunzelmann and Oliver James



Crash course Rush (2013); Matthew McConaughey in Interstellar (2014, left)

PROBLEM-SOLVING' WILLIAM SARGENT

office on Noel Street exploring the asteroid belt, floating around the spaceship from *Interstellar*, ascending The Wall from *Game of Thrones* in a creaking lift and experiencing a fight from the new Avengers movie from the very centre of the action, ducking to avoid being hit by Thor's hammer. 'We're just very good as a nation at lateral thinking,' says Sargent, when I ask what the strengths of the London scene are. 'Creativity is just another word for problem-solving.'

In fact, the rapid growth of the industry is largely due to two figures: Gordon Brown and Harry Potter. It was Brown as Chancellor who created the conditions that allowed the film industry to flourish. In 1997, he implemented a series of tax breaks that allowed films with at least ten per cent of production in the UK to claim tax relief on up to 25 per cent of their costs. At present the London film industry is worth £3bn, while the creative industries as a whole is the fastest-growing sector and employer. Since 1999, UK-made films have paid a voluntary levy of 0.5 per cent of their budget (up to £40,412), which has raised more than £10m towards education, training and

development. Last year, the government invested £6.5m in the Next Gen Skills Academy, to train upcoming talent with the help of Double Negative and Framestore among others.

The eight Harry Potter films – shot at Leavesden Studios in Hertfordshire – provided regular work for UK companies to develop. When the first Potter film was shot in 2000, less than a third of the effects were produced in Britain. With the last film, it was pretty much an all-British affair. Work was spread across the industry and most of the Soho companies contributed to at least one instalment. As Morris puts it: 'Before Harry Potter, there were big films going through London, but there wasn't the consistent training ground and resource-building faculty. The studios realised that there was something special fermenting here and the images we were producing were the equal of anywhere in the world.'

Morris and Lyster also point to the proximity of the firms to each other as a reason the London industry has an edge. 'We're all competitors, but we're friends as well, so all the

companies know how to collaborate. And you get a lot of artists moving from one company to another, so the talent pool is constantly mixing itself.' It's not unusual for a film to recruit teams from multiple firms to work on it, allowing for talent to cross-pollinate. 'We all benefit from it,' says Lyster. 'In California, you either work for ILM, or you're resting. Here, there's a lot more ebb and flow.'

But the Soho VFX scene has benefited from more general trends, too. Costs have come down as technology has improved. Meanwhile, films have grown increasingly reliant on visual effects. While it is superhero and science-fiction movies that bear the most obvious imprints, VFX is now used much more subtly to add detail to period drama – for Guy Ritchie's *Sherlock Holmes*, set in the late-Victorian period, Double Negative was tasked with recreating the London of the time, including a version of Tower Bridge that was still under construction – or to create stadiums full of cheering fans, as it did for *Rush*.

'Visual effects are a huge part of film-making and are used in all kinds of films,' says Double Negative's CG supervisor Eugénie von



Founding father
Framestore's
William Sargent

'THE KIDS WHO GREW UP ON THE SET OF THE FIRST STAR WARS FILMS NATURALLY HARK BACK TO

Tunzelmann. 'Some are obvious – spaceships, monsters, falling skyscrapers – but others are subtle or unexpected. A period drama might use computer graphics to create a crowd, extend a set or achieve a moodier sky. Visual effects can be used to remove modern details from an environment, to add or remove people from a location, or to adjust the lighting, atmosphere or mood of a scene.'

At Framestore, another of Sargent's projects was *Paddington*, which became the highest-grossing non-Hollywood family film last year. 'What has changed in the past few years is that a CG character can now take the lead in a movie and you'll believe it. If you don't believe in *Paddington*, you don't believe the movie. We spent a lot of time discussing whether he was 3ft 3in or 3ft 6in, and the precise texture

of his fur. But the big thing that we cracked was the eyes. The difference between you buying it and not going with it is 0.001 per cent, but if you don't, the whole movie will fail.'

Morris believes the divide between visual effects and other aspects of film production is disappearing. 'The visual effects supervisor is quite often the first person who sits down with the director and discusses how they can tell the story – and we're the last people to get the film once it's been edited.'

The next phase will be live-action effects, which will draw on technology from computer games and apply them to the film industry. The company is also working out how to film effects

in real time, so the director can look into a monitor to see something approaching the finished product. Currently, a CG character will be added in post-production.

As well as the new *Star Wars* film, ILM has been working on *Avengers: Age of Ultron*, which Morris describes as containing 'every possible technical challenge', including destroying Johannesburg and animating the Hulk. 'The normal way to create a character like the Hulk would be to put someone in some silly motion-capture suit with ping-pong balls on their heads and transform it at a later stage. What we want to do is allow the director to see the actor as Hulk in real time, performing with the same fidelity.' Once this is fully mastered, companies will be able to make films much more rapidly. Instead of acting in front of a green



Character building
Above: Sandra Bullock and George Clooney in *Gravity* (2013). Left: Chris Pratt in *Guardians of the Galaxy* (2014). Below left: *Paddington* (2014) and Framestore's concept drawings (below)



THE THINGS THAT INSPIRED THEM AS CHILDREN' BEN MORRIS

screen and being asked to imagine the environment that will later be created, in future, it's hoped, actors will be able to take advantage of virtual reality technology and be fully immersed in the worlds, just like the audiences, making their reactions much more authentic. 'If the actor can actually see the X-wing fighter flying across the horizon, their response will be more real.'

Such are the security arrangements around *Star Wars*, I sense Morris will be called up in front of Lord Vader if he reveals any details of the film. 'Episode VII is amazing. I can tell you that,' he says. He sees it as a return to the spirit of the original films. This appears to be backed up by the 88-second teaser clip released online, which shows shots of the Millennium Falcon soaring above a desert, and X-wings flying low

VFX hotspots

SINGAPORE

Home to branches of Lucasfilm and Double Negative, *Star Trek* and the *Transformers* franchise have been worked on here.

VANCOUVER

Sony Pictures Imageworks relocated here from LA. MPC, Scanline and Digital Domain (*Iron Man 3*) are also based here.

WELLINGTON

The Lord of the Rings turned New Zealand into one of the hottest FX hubs, headed by Weta Digital, who also worked on *The Hunger Games* films.

SAN FRANCISCO

Home to the original ILM branch, this is also the base for Manex Visual Effects, of *The Matrix* fame.

over water, as well as the trailer released this spring, which shows Harrison Ford with Chewbacca the Wookiee in a very familiar spaceship ('Chewie, we're home'). The second *Star Wars* trilogy was made when computer effects were in their infancy; the new films will incorporate them more organically. 'The kids who grew up on the first set of *Star Wars* films are now making the new *Star Wars* films,' says Morris. 'We naturally hark back to the things that inspired us as children and changed our lives.' The first day of filming Episode VII in Abu Dhabi was particularly surreal: 'There were a lot of middle-aged people standing there as the sun went down on the 50C heat having their little emotional moments. When you looked on set and realised what you were making... I'm still pinching myself.' **ES**

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WEEKENDING

Photograph by Tobl Jenkins Styled by Lily Worcester

SMOOCH OPERATORS

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Clockwise from left: **SISLEY** Hydrating Long Lasting Lipstick in Tangerine, £34 (sisley-paris.co.uk) **BURBERRY** Lip Velvet in Bright Rose, £22.50 (burberry.com) **MAC** Lipstick in Candy Yum Yum, £15.50 (maccosmetics.co.uk) **YSL** Rouge Pur Couture in Tropical Pink, £26 (yslbeauty.co.uk) **ESTÉE LAUDER** Pure Color Matte Sculpting Lipstick in Restless, £25 (esteelauder.co.uk) **DIOR** Rouge Dior Lipstick in Vogue 565, £26.50, at boots.com **CHARLOTTE TILBURY** Matte Revolution Lipstick in Lost Cherry, £23 (charlottetilbury.com) **TOM FORD** Lip Color Sheer in Sweet Spot, £37, at harrods.com

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L'Occitane
Reine Blanche
Whitening Cream

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PHILOSOPHY

Time in a Bottle For Eyes

Revive tired, puffy eyes and banish dark circles with one application of this serum. Perfect for the morning-after. £36, at johnlewis.com

PS... For an instant vitamin C hit, pop into Face Place at Rosewood London for the Express version of its Signature Treatment – you'll be out in 45 minutes with visibly brighter skin. (£85; rosewoodhotels.com)

YOU BEAUTY!



ANNABEL
RIVKIN'S
CABINET OF
WONDERS

It's time to talk about beach make-up. Which is as hard to get right as any other daytime make-up. Actually, I take that back. It's harder. Because obvious make-up on the beach is as desperate as high heels on the beach. As much as we tell ourselves that wedges don't count, they do. Same with slap: if it shows, it shows.

But we all know that no-make-up make-up is the most difficult. It's the cosmetic equivalent of fashion's smugly elusive 'effortless style'. It's about creating impact without force. It's the tender detail that conjures up youth, bone structure, good genes and the subtlest glamour.

Perricone MD's No Makeup Skincare range takes up this baton and charges ahead with it. No Foundation Foundation. No Blush Blush. And, for the beach and beyond, No Bronzer Bronzer. Infused with the brand's signature masterful skincare benefits, it delivers a veil of malleable colour, contouring and burnished wellness in a teeny

It delivers a veil of burnished wellness in a teeny bottle

little bottle. Use your palm as a mixing bowl and add drops of the bronzer to your SPF for an all-over tawnniness; or to your usual foundation, to deepen its colour as you tan.

Or, as I do, just dot it – over your sunscreen – across temples, cheek hollows and jawline for a little architecture and an almost undetectable shimmer. A twinkle.

A wink. You'll know. But nobody else will. Because, really, it's none of their damn business.

Perricone MD No Bronzer Bronzer, £29 (perriconemd.co.uk)



From the creators of Alice's Adventures Underground.
Les Petits, Emma Brünjes Productions with Creature of London present

'One of the best children's shows for some time'
The Stage

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Parenting Without Tears



"UNMISSABLE"

The Stage

Wander through Wonderland in a fun-filled,
interactive family adventure for 5-10 year olds



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lespetitsadventures.co.uk

AGES
5+

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 [@aliceunderLDN](https://twitter.com/aliceunderLDN)



TRENDS

PEACHY KEEN

Channel ice-cream cool with a double-breasted blazer

Photograph by David Abrahams Styled by Jenny Kennedy

RIVER ISLAND jacket
(right), £65.
CHRISTOPHER KANE
clutch (below), £395,
at net-a-porter.com



WHISTLES earrings
(below), £30



SKINNY DIP
iPhone 6 case
(below), £16



RIVER ISLAND
trousers (right), £38.
SUNO BY LINDA FARROW
GALLERY sunglasses
(below), £287, at
farfetch.com.



FINERY LONDON
sandals (left), £95.
SOPHIA WEBSTER
flats (below), £240



STOCKISTS finerylondon.com; riverisland.com; skinnydiplondon.com; sophiawebster.com; whistles.com



Style guru

ORSOLYA SZABO

Q

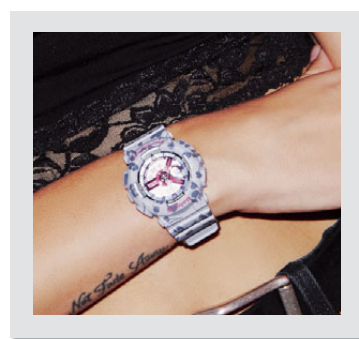
Is it possible to look chic
at 30,000ft?



A

I used to think that wearing something fabulous in-flight greatly increased your chances of being bumped up from economy into the land of flat beds and proper cutlery. But after many failed attempts, I've decided that it's best to aim for chic-yet-comfortable. Wear soft fabrics and layer up – black looks effortlessly stylish; cashmere is a treat, too. And focus on comfy, slouchy trousers, which you can throw on with a T-shirt and soft jumper. I wish I had this pair on my most recent flight.

T by Alexander Wang track pants,
£166, at matchesfashion.com



Orsolya loves

BABY-G'S 21ST BIRTHDAY

I'm pretty sure my first love was my baby blue, Velcro-strapped Baby-G. When I finally got one, it was on my wrist for a solid three years. Now the watch brand has turned 21 it's celebrating with a new campaign, Pretty Tough Girls – which I'm totally down with. I can't wait to start wearing this jelly-strap one.

From £65 (baby-g.co.uk)

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LITTLE DRAGON • LIANNE LA HAYAS • JAMIE XX • RONI SIZE REPRÄZENT LIVE • DRENCE
NENEH CHERRY WITH ROCKETNUMBERNINE • KATE TEMPEST • TODD TERJE • LEVEL 42
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TRENDS

RACER BOY

Look sharp on the go in a slimline suit

Photograph by David Abrahams Styled by Anish Patel

PAUL SMITH 'A Suit to Travel In' (right), £730, and shirt, £169.
POC Trabec Race MIPS helmet (below), £160



OMEGA Speedmaster '57 Co-Axial Chronograph (above), £5,690.
LANVIN knitted tie (left), £85, at mrporter.com

RAPHA cycling mitts (right), £70.
VICTORINOX laptop backpack (below), £80



GARMIN Edge 520 GPS computer (above), £212.
MONTBLANC tie bar (left), £155



COS sneakers (right), £59.
GIRO Grynd cycling shoes (below), £69.99



CONDOR Bivio-X Disc Frameset (above), £1,100

STOCKISTS condorcycles.com; cosstores.com; garmin.com; giro.com; montblanc.com; omegawatches.com; paulsmith.co.uk; pocsports.com; rapha.cc; victorinox.com



Life coach

DAN ROOKWOOD

Q

Which white sneakers should I be wearing this summer?



A

It's remarkable that everyone still seems to be wearing Adidas Stan Smiths. Converse Jack Purcells and Chuck Taylors will also never date. If you want something more grown up, the trainers of choice in my office are currently Common Projects' Achilles – but at £265 they're not cheap. For a premium Italian-made leather sneaker at less than half that price, check out The Royale from a new brand called Greats (above, £105, at mrporter.com). You'll also be the first one wearing them.

Dan is an editor at mrporter.com



Dan loves

GEORGE CLEVERLEY SHOES

To help my brother get married life off on the right foot, I bought him some Cleverleys for his wedding.

Ask to see their 'last room' – it's filled with moulds for David Beckham, Michael Caine and Prince Charles. Impressive feet.
13 The Royal Arcade, 28 Old Bond Street, W1 (gjcleverley.co.uk)

A MEAL IN MINUTES

*Healthy, tasty, simple and quick:
the new generation of easy cook
grains adds flavour and texture
in 90 seconds*

Adding a handful of extra grains is a good way to liven up your bowl of rice but it often extends the cooking time beyond the acceptable, with some varieties needing a good soaking before a lengthy stint over heat. So why not let someone else do the work for you? With Uncle Ben's® handy Pearl Wheat & Quinoa, ready in just two minutes, you can serve it up even when you're pushed for time.

Sometimes known as wheat berry, pearl wheat is simply a wheat kernel which has been polished to remove the outer hull. The versatile grains have a subtle nutty flavour and can often be found in salads and bread, where they add a chewy texture to otherwise bland ingredients. Mix in a sprinkling of quinoa for a bit of extra crunch, and some brown rice, and you create the ideal texture and flavour combination that has a place on every menu.



WARM HALLOUMI SALAD WITH BROWN RICE, PEARL WHEAT AND RED QUINOA

SERVES 2

INGREDIENTS

1 pouch Uncle Ben's®
Wholegrain, Pearl Wheat & Quinoa
250g pack Halloumi cheese, sliced
2 tbsp olive oil
1 tbsp lemon juice or wine vinegar
1 tsp Dijon mustard
Salt and freshly ground
black pepper
150g roasted red pepper
(from a jar) drained and sliced
80g bag rocket

STEP 1 Squeeze the Wholegrain, Pearl Wheat & Quinoa pouch to separate the grains, tear 3cms to vent, then microwave on full power for 90 seconds (or stir in a pan for 2 minutes). **STEP 2** Meanwhile, cook the halloumi slices in a non-stick frying pan, without oil, over a medium-high heat. Allow 1-2 minutes per side, cooking until golden brown.

STEP 3 Mix together the olive oil, lemon juice or wine vinegar in a large bowl. Season. Tip the pouch of grains into the bowl and mix in the red pepper.

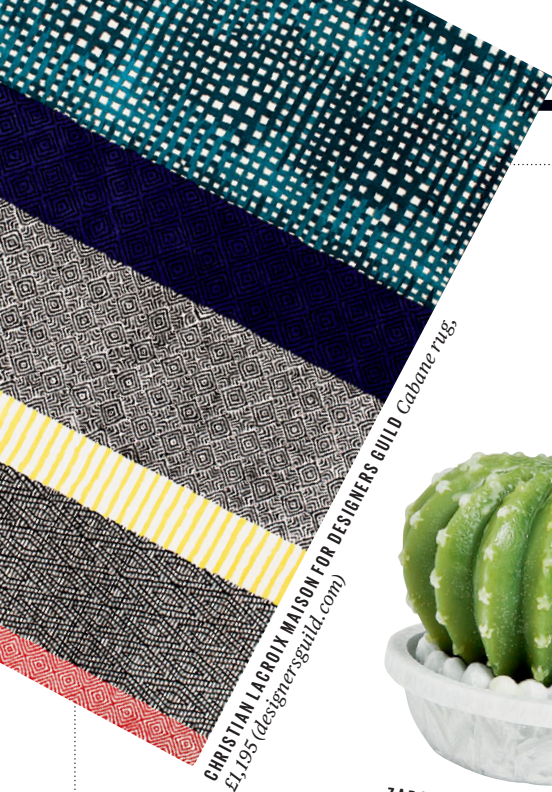
STEP 4 Share the rocket and grain mixture between two plates, and serve topped with the warm halloumi.

For more recipes, visit:
unclebens.co.uk

Why not try Wholegrain, Pearl Wheat & Quinoa topped with grilled cod loin? Sprinkle cod with lemon juice and grill for 6-7 minutes with 10 cherry tomatoes. Serve, garnished with parsley

Begin
with Ben





CHRISTIAN LACROIX MAISON FOR DESIGNERS GUILD Cabane rug, £1,195 (designersguild.com)



ALEXANDRA & PEARL Babylon gold leaf pendant light, £595 (alexanderandpearl.co.uk)



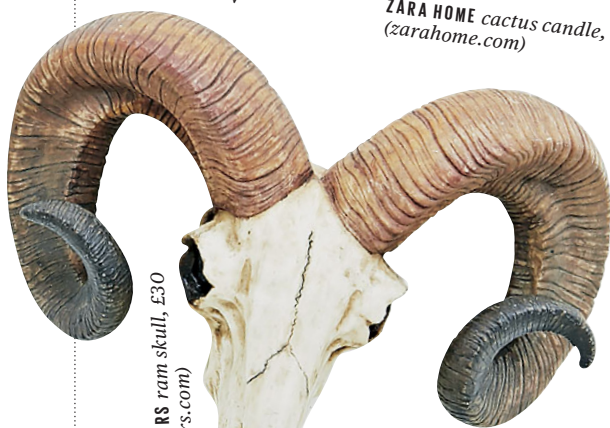
ZARA HOME cactus candle, £7.99 (zarahome.com)



OASIQ Sandur club chair by Mark Gabbertas, from £750, at chaplins.co.uk



RALPH LAUREN HOME plate, £35 (ralphlauren.co.uk)



URBAN OUTFITTERS ram skull, £30 (urbanoutfitters.com)

DESERT CHIC

Give your home a touch of the Wild West with these rodeo-inspired accessories

Edited by Lily Worcester



HERMÈS playing cards, £160 (uk.hermes.com)



THE CONRAN SHOP teacup and saucer, £16 (conranshop.co.uk)



GRAHAM & GREEN cactus vase, £45 (grahamandgreen.co.uk)



ANTHROPOLOGIE pom-pom basket, £48 (anthropologie.eu)



OUT THERE INTERIORS fan, £110 (outthereinteriors.com)



AMARA cow skin cube pouffe, £250 (amara.com)



NIC WEBB wooden spoon, from £175, at thenewcraftsmen.com



STELLA MCCARTNEY The Falabella fringed shoulder bag, £1,230, at net-a-porter.com



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FOOD

GRILL SEEKER

Rachel Khoo gives the veggie burger a makeover

Edited by Dipal Acharya



Fed up with mystery meat patties on the barbecue this summer? This vegetable burger is just the ticket. Don't be afraid to go to town on the accessories – just because it's meat-free doesn't mean it shouldn't be indulgent (although it's also damn good without the bun).

BETROOT AND CHICKPEA BURGERS

Makes 4

400g tin of chickpeas, drained
Zest of 1 unwaxed lemon
1 medium free-range egg
75g raw beetroot, peeled and grated
½ red onion, peeled and finely chopped
100g halloumi, grated
50g fresh white breadcrumbs
50g quinoa
1-2 tbsp olive oil

For the tahini sauce

2 heaped tbsp tahini
2 heaped tbsp plain yoghurt
Juice of ½ lemon
Pinch of sea salt
Pinch of ground black pepper

To serve

4 brioche buns
4 tsp mustard



4 leaves of Iceberg lettuce
or 8 Little Gem leaves
4 tbsp caramelised red onion
chutney (optional)

Pulse the chickpeas in a food processor with ½ tsp sea salt, ¼ tsp white pepper and the lemon zest until the mixture turns to crumbs. Add the egg and beetroot and pulse until it comes together. Empty into a bowl and stir in the onion, halloumi and breadcrumbs. Place the quinoa on a plate. Check the seasoning of the chickpea mixture and then shape into four patties. Press each

one into the quinoa to coat on both sides and the edges. Set aside.

In the meantime, mix the ingredients together for the tahini sauce.

Heat a frying pan, griddle or barbecue. If using a frying pan, heat the olive oil and fry the patties in batches for 3 minutes on each side or until the quinoa is crispy. If using a griddle or barbecue, get it nice and hot, then drizzle the patties with a little oil before searing for a few minutes on each side.

Assemble the burgers on the buns with all the garnishes and add a big dollop of the tahini dressing.

MY LIFE IN FOOD

HARRY STYLES

'Never make eye contact with anyone while eating a banana'



THE TOP THREE

SQUID

Rebecca Seal's quest for the best



For celeb-spotting

THE IVY

1-5 West Street, WC2 (020 7836 4751; the-ivy.co.uk)

The Ivy has been thoroughly refurbished, but it's still its charming old self. Everything important has been retained, from the celeb regulars and the iconic stained-glass windows to its carefully compiled menu. The barbecued squid, chorizo, toasted quinoa and preserved lemon salad (£10) is a delicious starter.



For al fresco dining

QUEENSWOOD

15 Battersea Square, SW11 (020 7228 8877; queenswoodldn.com)

It can feel pleasingly Continental here, if you can manage to grab an outside table on a sunny day. Food, though, is from all over, not just mainland Europe, so as well as squid tempura with crispy spring onions, chilli and coriander (£7), expect dishes such as roast chicken with spices from Mozambique or green shakshuka eggs.



For weekend lunching

THE PERRYVALE

31 Perry Vale, SE23 (020 8291 0432; theperryvale.com)

From the team behind The Crooked Well gastropub in Camberwell, this Forest Hill bistro opened earlier in the summer and was immediately swamped by grateful locals. There's an excellent wine list – you can't beat a glass of Chilean Riesling alongside a bowl of crisp squid with buttery broth, beans, sweetcorn and coriander (£8.25).

LONDON OKTOBERFEST



Electric Brixton
02-05.09

Islington
Caledonian Park
10-13.09

Kilburn Grange Park
17-20.09 & 24-27.09

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www.london-oktoberfest.co.uk

TRAVEL

SEA AND BE SEEN

Hannah Nathanson laps up la dolce vita in Sardinia

Edited by Dipal Acharya

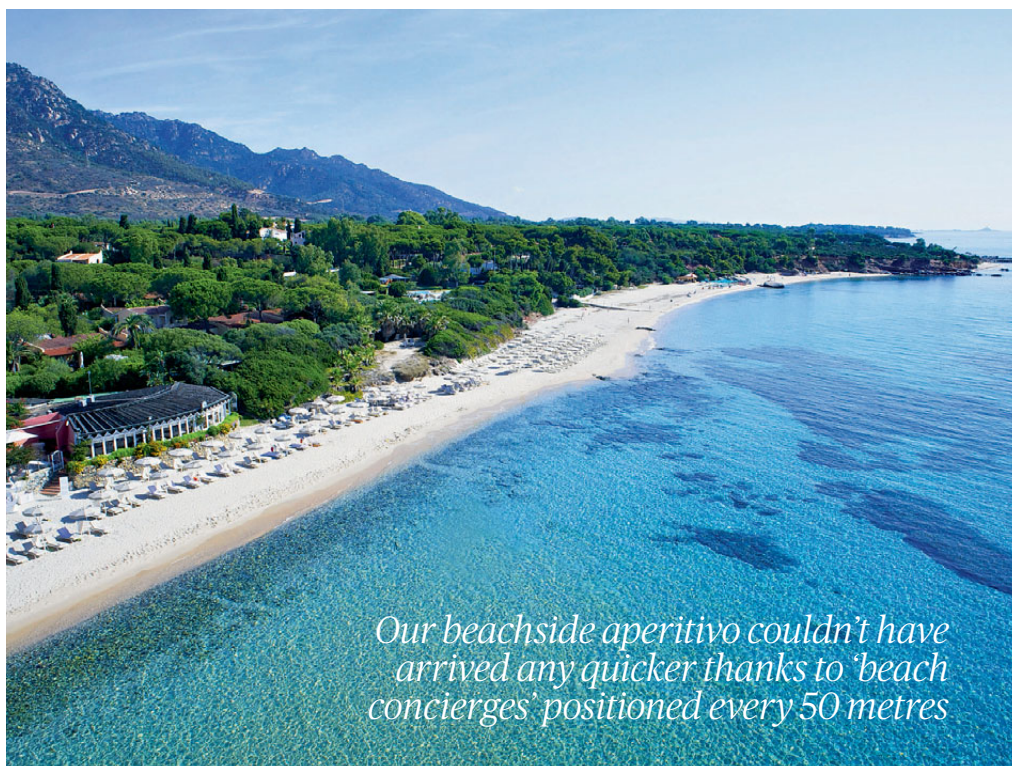
Most of the year, the best place to people-watch in Italy is the piazza. From old men putting the world to rights to huddles of flirting teenagers, life is played out in the main square; pulling up a pew at a piazza bar is like getting house seats at the theatre. But during the steamy summer months, when locals shut up shop, the drama relocates to the seaside.

In Sardinia, sometimes woefully described as 'Italy's forgotten island', the shallow, cyan sea is the perfect place for beach-goers to court one another or air their political gripes, gesticulating wildly so their bronzed bodies continue to get an even tan. Just like in the piazza, it all makes for excellent people-watching; even better if you have a glass of chilled Vermentino in hand.

At Forte Village, a sprawling all-inclusive resort 40 minutes west of the capital Cagliari, our beachside aperitivo couldn't have arrived any quicker thanks to 'beach concierges' positioned every 50 metres. The resort, which is set in 55 acres of pine forest and includes a Chelsea-run football academy and a go-kart track, may be vast but miraculously still feels village-like. Looking back towards the coast from the sea, which is so luminously blue you could be in the Caribbean, the landscape appears rustic and unspoilt, the resort well hidden under the canopy of Mediterranean pines that roll up into the surrounding mountains. It's why Naomi Campbell and the Beckhams have holidayed here. That, and the impeccable service. During our stay in early June it felt like there were more staff, kitted out in crisp white shirts and boat shoes, than there were guests.

On our first evening we perfected the art of people-watching over dinner at Le Dune, a smart beachside Italian restaurant and one of the resort's 21 dining options. Our attention was torn between the views out to the sun-kissed sea and the kitchen, where a glass partition meant you could see the chefs at work, sidestepping around each other as they stirred huge copper cauldrons of fresh fish soup and steaming lobster medallions. Le Dune quickly became our favourite restaurant and we fell into a lazy routine, slowly pinballing between the restaurant, our nearby bungalow and the beach.

A couple of days into our stay



Our beachside aperitivo couldn't have arrived any quicker thanks to 'beach concierges' positioned every 50 metres



Above The beach at Forte Village Resort
Left Carloforte
Below The Acquaforte Thalasso Spa
Bottom Fish ragout

CHECK IN

Forte Village Resort offers a seven-night stay from £4,175 per person booked through ITC Luxury Travel (itcluxurytravel.co.uk). Package based on two adults sharing a Le Dune Deluxe Bungalow on a half-board basis, including flights with easyJet from Gatwick (fortevillage-resort.com)



we managed to break with routine and hire a car to explore the coastline. We were warned that the scenic route was 'tortuoso', but after a wrong turn we ended up on it anyway and soon discovered that it was also torturous because it was almost impossible to keep your eyes on the cliff-hugging road while admiring the dramatic views across deserted bays and ruins of old fortifications.

After several stops and an impromptu dip, we made it – via a

short ferry ride – to Carloforte, a fishing village on Isola di San Pietro, a small island just off the coast. While Sardinia feels unlike the rest of Italy, Carloforte is remarkably similar to a Ligurian village. Founded by coral fishers from near Genoa in northern Italy in the 18th century, locals still speak a Genoese dialect and put pesto on their freshly caught tuna. After a pit stop off the main, palm-fringed promenade, we drove to the end of the island's only road to La Caletta beach, a spectacular sheltered cove dotted with picnicking Italians.

Back at Forte Village we spent our last afternoon at the Acquaforte Thalasso Spa, which has an exotic circuit of six pools, each varying in temperature and mineral content. We got stuck in the first – the sea oil pool – enjoying the novelty of feeling completely weightless, thanks to the high magnesium content. By the time we made it to the final, seawater pool, where powerful jets pummelled our muscles, we felt buoyant and energised by the therapeutic waters.

It turned out we weren't the only ones enjoying the island's healing waters. On our way back to Cagliari to catch our flight home we spotted pink flamingos, their heads submerged in the roadside lagoons. You wouldn't spot them in the piazza. **ES**

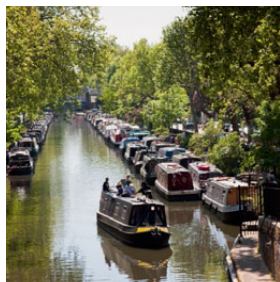




MY LONDON

Home is...

Hampstead for 30 years. I love walking and Hampstead is great for that with its hills, tiny backstreets and churchyards.

**Favourite discovery?**

Walking along the Regent's Canal (above), from Paddington through Regent's Park and past King's Cross, all the way through Victoria Park and to the Limehouse Basin. Grand houses with gardens sweeping down to the water's edge give way to flats with tiny, precious balconies.

First thing you do when you arrive back in London?

Feel my shoulders relax as I approach and the houses get closer together. Open spaces freak me out.

Best place for a nightcap?

The Groucho Club. My cocktail of choice is always a Martini.

Best place for a first date?

London Zoo. You'd find out a lot of really useful things about a person like their views on animals, safari holidays and spiders.

Favourite shops?

Giacobazzi's deli in South End Green for Italian food; Space NK for make-up; Clarks Shoes on Oxford Street for heels you can walk in; Runners Need in Camden for trainers and Twinskin anti-blister socks; John Lewis for everything else.

Earliest London memory?

A school trip to the British Museum when I was 11 or 12. The coach drove into Central



TRACEY THORN

The singer-songwriter is a fan of Regent's Canal and likes a Martini at The Groucho

Interview by Samuel Fishwick

London on a beautiful dusty summer morning, with traffic and people everywhere, and I remember thinking,

'I want to live here.'

Best thing a London cabbie has said to you?

The best thing was not said to me, but *about* me, when a cabbie said to Ben [Watt, her husband], 'Guess who I picked up from round here just the other day? That thin bird who sang the Rod Stewart number.'

What would you do as Mayor?

Reintroduce the Fares Fair scheme [Ken Livingstone's 1981 policy to subsidise public transport].

Where do you go to let your hair down?

My clubbing days are behind me, but I used to enjoy going to hear Ben DJing at Plastic People in Shoreditch, which is now closed.

Biggest extravagance?

Taxis. As a non-driver they're an inevitable extravagance.

Last show you saw?

Gypsy at the Savoy Theatre.

Imelda Staunton's (centre right) performance blew me out of my seat.

**What's the most romantic thing someone's done for you?**

Ben and I got married seven years ago, after a 26-year 'engagement'. We had a one-night honeymoon in Covent Garden, then went and bought wedding rings the next day. The sales assistant made us put the rings on each other's fingers right there in the middle of Tiffany's (below).

**Building you'd like to buy?**

The flats at the Barbican Estate. I'm a fan of modernist architecture.

Who do you call when you want to have fun?

Film director Carol Morley.

Building you'd like to be locked in overnight?

Claridge's.

Favourite pub?

The Oliver Conquest in Aldgate.

Best piece of advice you've been given?

My teenage daughter telling me to download the Citymapper app.

Last albums you downloaded?

The Staves' *If I Was* and Miguel's *Wildheart*.

At the moment you are...

Having a breather after a few months promoting *The Falling's* soundtrack, which I composed.

What do you collect?

Books. I've just bought John Mortimer's *Summer's Lease*, which is set in Tuscany where we're going this summer, and Stanley Middleton's *Holiday*.

Who's your hero?

Leslie Knope [of *Parks and Recreation*], for her unfailing enthusiasm.

Tracey's book Naked at the Albert Hall is out now (Virago, £16.99)

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